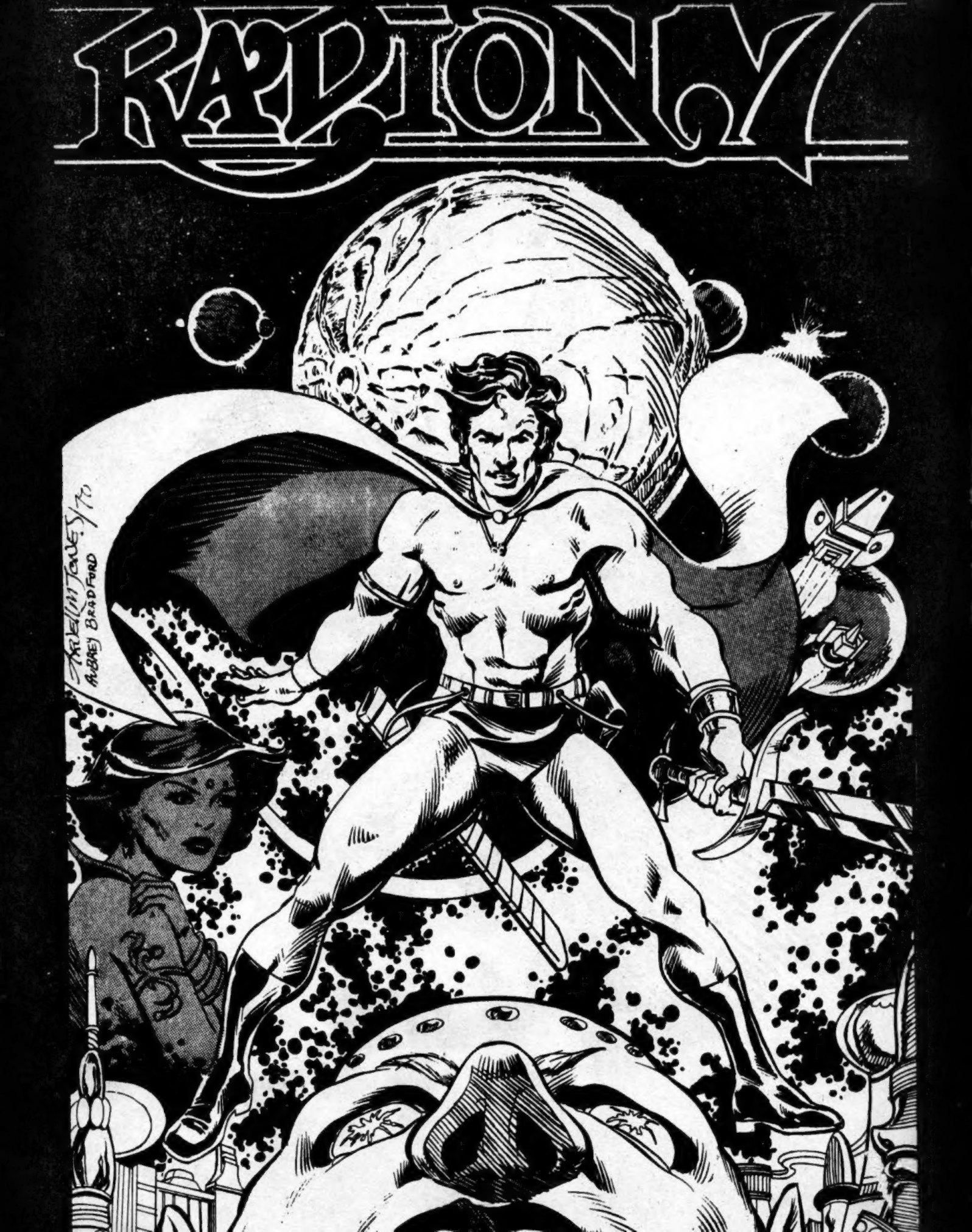
RADION X
ARTHELLIN JONES 5/79
AUBREY BRADFORD

MW KALUTA
&
Doug Hazlewood·76

SURF'S UP!

So, where to begin. So many paragraphs to fill and so little to say.

Oh well. Leading off this Special Six-Month Late issue is Clay Geerdes' Comix World, where he ponders the loss of madness in today's comic books. He thinks, with few exceptions, that the madness is gone for good. I stand by the original theory put forth in 1967 that it's really at the beach perfecting its tan.

Doug Herring again takes typewriter in hand (and believe me, it's a difficult way to write) this time to comment on Warlock and what he's been up to these last few months. And no, he hasn't been at the beach. And Alan Hanley makes his writing debut for RADION with an episode of Lord Sord.

The major feature this issue comes from Sam de la Rosa and is the long-awaited interview with Arvell and Des Jones. The interview did not take place at the beach because sand gets into the microphone.

Artwise, there is good "stuff" all around (and a lot of it found its way to me). New Names this issue include Neil Riehle, Robb Phipps, Rick Burchett, Mike Machlan, Jerry Ordway, and Rich Bruning. And returning are William Neville, Lee Jackson, Willie Blyberg, Gene Day, Doug Hazlewood, Doug Herring, and Sam de la Rosa. And a nice assortment (almost sounds like a box of candy, doesn't it?) of professionals; Arvell Jones, Aubrey Bradford, Jack Kirby, Don Newton, Mike Kaluta, and one of my personal favorites, Tom Sutton.

Next issue will hopefully see the return of some of the above. Rich Bruning takes his turn at the typewriter with something he calls "experimental in the way of commentary." Rest assured, it isn't name-calling, though that might liven things up a bit. Next issue will also see another interview (RADION's tenth, but who's counting?) this time of the lengthy, in-depth variety, with an artist/cartoonist, whose name is being withheld in case everything fall through and I won't look foolish with name on my face.

That's it gang. See you at the beach.

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ART CREDITS

Willie Blyberg 25,29
Aubrey Bradford 1
Rich Bruning 20
Rick Burchett 9,15
Gene Day 6
Sam de la Rosa 3,4,6,7,8,10,11,12,14,15,16,18,19, 21,22,24,25,27,29,32 (whew!)
Doug Hazlewood 2,5
Doug Herring 18,19,23,26,31
Pete Iro 27
Lee Jackson 9
Arvell Jones 1,12,14,21,22
Mike Kaluta 2
Jack Kirby 17
Mike Machlan 4,17
William Neville 6,8,9,10,15,24,28
Don Newton 32
Jerry Ordway 8,11,28
Robb Phipps 14,15
Neil Riehle 7,16,25
Tom Sutton 31

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RADION is published whenever I have enough "stuff." This is issue 7. $1.00 per copy. No subscriptions or advance orders. Contributions make me happy, send SASE for details. Address all mail to Tom Mason, 705 Draper Road, Blacksburg, VA 24060 Back issues 4 (65¢) and 5 (75¢) are still available.

JULY 1978

PLUGS

AFTA #1 ($1.49 from Bill Dale Marcinko, 47 Crater Ave., Wharton, NJ 07885)
This fanzine wins my vote for best performance by a fanzine in the year 1978. In a phrase, AFTA is a breath of fresh air. This first issue is a whopper (with special sauce to boot) with 96 pages! It is filled with things like a George Perez interview, a very short "Obligatory Jack Kirby Interview, reviews of current comics, movie reviews, film news, comments on The Rocky Horror Show, Spy Who Loved Me, The Rescuers, Monty Python, more fanzine reviews than you can shake a stick at (if you're a stick-shaker), Red Sonja, comic strips, etc. Much more than your $1.49 deserves. Quite a lot of "stuff." And it's all held together with Bill Marcinko's loose, informal, chatty (almost like Virginia Graham) writing style. Will keep you smiling for hours, or longer, depending on how fast a reader you are. A Must!

COMICS JOURNAL ($1.00 per copy or 10 for $6 from Gary Groth, PO Box 292, Riverdale MD 20840
If you're looking for one of the best article-zines in fandom, you should give TCJ a try. This latest issue (#40) features "The Micronauts," a behind-the-scenes look at how a bunch of toys got their own comic. It's by Bill Mantlo, so he ought to know. Kim Thompson writes about Tom Sutton, John Benson about Art Spiegelman, Dwight Decker about Europe, Bill Sherman about new underground comix, Frank Catalano about STAR HUNTERS, and an extensive review of the RE-CC by Marilyn Bethke. And there are fanzine reviews, comic reviews, and the issue's main attraction, an interview with Jim Shooter who makes it known just what he does at Marvel. Good Meaty Stuff.

MINDROT ($1.25 per copy or $3 for 4 from David Mruz, 3112 Holmes Ave, So., Minneapolis, Minnesota 55408)
Despite the fact that his article on animation never arrived in time for this issue, I'll plug his zine anyway. MR calls itself the "Animated Film Quarterly" and if cartoons are your thing (I know they're one of mine) then MR is for you. This issue (#10) is the Walter Lantz salute with material on Lantz, Woody Woodpecker, Oswald Rabbit, and Walt Disney and their usual columns and regular features. It also has the added attraction of being quarterly for those who don't like to wait a year between issues of FUNNYWORLD.

NIMBUS ($1.50 from Sam de la Rosa, 328 Canavan, San Antonio, TX 78221)
Those who remember earlier issues of this fanzine should rejoice. Whereas the previous one were offset on newsprint, issue 3 is typeset, wraparound, and all in an attractive 8½x5½ package. This is the special war comics issue with an interview with Tony Isabella, and articles by Paul Kupperberg, Peter B. Gillis, Dean Mullaney, and others. Artwork is the major attraction with work by Mike Zeck, Mike Vosburg, Klaus Janson, Craig Russell, Steve Leialoha, Paul Gulacy, etc. There are other feature articles including on one Howard the Duck, Martial Arts comics, creativity, etc but it's mainly war and anti-war comics. Attractive,

What I miss in contemporary comics, both over and underground, is the madness that always made the medium so exciting for me as a kid. In the forties, Jack Cole made an unlikely superhero named Plastic Man into a superstar by sheer ingenuity--the reader got off by finding Plas! He could be anything from the lamppost some mad killer stopped to lean against to a handbag carried by one of Cole's foxy heroines. Like his friend and mentor Will Eisner, Cole was a master at designing unique and unusual logos for his stories. All of it was crazy stuff and I loved it for that reason. Cole didn't care about rationalism. What did comics have to do with reason? Who needed a lot of two-dollar words and high-blown philosophic jargon in a comic strip or book? Who needed a moral or a message? Leave that to the Horatio Algers and Norman Mailers of the world. When MAD COMICS came along in 1952, Harvey Kurtzman, Wally Wood, Bill Elder, Jack Davis, and the rest of the gang on Madison Avenue simply went the rest of the way. They took comics to their extremes and they would have gone farther if the code and Werthamism hadn't come along.

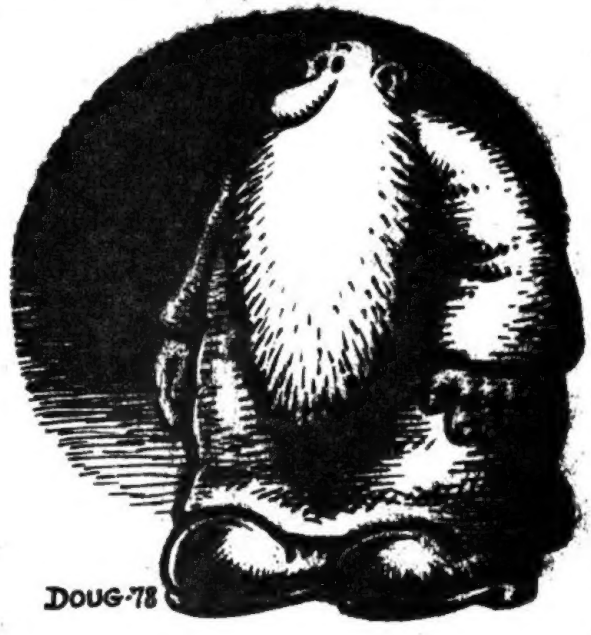
Now when I talk about madness, I mean something specific. I mean the freedom of the cartoonist to trip out at any time during the drawing of his story. George McManus would have Maggie sitting in her bed reading her mail. Out of the picture frame above her head would fly a flock of geese. If she got mad at Jiggs and threw the family china at him down the stairs, a character in a picture might be seen holding his hands over his head.

Bill Holman, who created SMOKEY STOVER and SPOOKY THE CAT in the mid-thirties was a master punner and gag man. Some of his Sunday pages contained as many as fifty different ideas. He would put a dozen or so in a single panel, small eyeball kicks that would take the reader in several different directions as he followed a discussion between Smokey and the Fire Chief. A space suit would be a suit with "space" written all over it. Holman created vehicles that couldn't possibly run and had his characters drive around in them. He had Smokey's furniture held up by human feet. Like Eisner and Cole, his logos and splashes were always unique. The early work of Robert Crumb in ZAP COMIX reflects the influences of these pioneer idea men.

What the repressors like Fredric Wertham and Joseph McCarthy and the House Unamerican Activities Committee and the industry-instigated Comics Code Authority did was kill humor in America. The madness and artistic freedom were destroyed in the fifties. They re-emerged in the work of Robert Crumb, Gilbert Shelton, Jay Lynch, Evert Geradts, and Lee Marrs in the sixties during the first wave of underground comix, but they have gone again. Seventies' Crumb, as he appears in HIGH TIMES and CO-EVOLUTION QUARTERLY, is deadly serious and the madness of the Vulture Demonesses and Eggs Ackley are long gone. Shelton's work now appears in HIGH TIMES as well as in the pages he does for his own Rip Off Syndicate, but it is work that no longer appears fresh and exciting; the life-style of the Freak Brothers seems anachronistic in the seventies, and no longer reflects the life on the street. Sex, dope, and violence have become pat themes in the majority of the underground comix and what satire there is seems strained, its range narrow, not wide and all-encompassing like that of Holman and Crumb.

* * * *

I have heard a lot of talk about story at comic conventions and I, for one, am sick of reading stories. I would rather see something fascinating and creative and bizarre and visually funny. Comics are a visual medium. Spider-Man ought to trip on the edge of a panel and fall off the page once in awhile. Why is it always expected that Howard the Duck will always look and act so serious? In Howard, Marvel had the chance to break out, to revive the madness, to put anything and everything in, but it never happened. The minds of the writers were too narrow to allow the duck his potential freedom. Sure, he was put through some obvious satirical material, but everything that happened was always over-shadowed by the introduction of standard Marvel cliches ("action pages"). The same thing happened in MS. MARVEL. Again, a serious woman with no sense of humor fighting the Marvel stable of villains in new costumes. No, it's not necessary. It doesn't have to be that way. Wonder Woman had a lot of mad and bizarre humor in the forties when it was scripted by William Moulton Marston and drawn by Harry G. Peter. It was visually funny because Peter ignored reality and had fun with bizarre perspectives and unusual eyeball kicks. Like Chester Gould, he was a master at drawing evil characters who were truly "comic" in their villainy. DC couldn't handle the humor after the fifties. Etta Candy and the Holiday Girls were dropped and Wonder Woman in plain-clothes with a Chinese guru was simply a Modesty Blaise imitation, a bore. The television show suffers from a similar lack of humor. They all do.



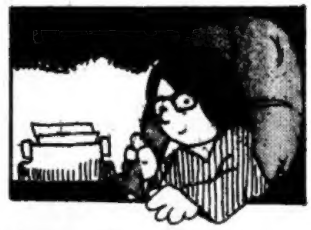
All companies are bureaucracies, organizations, and true humor, real honest-to-goodness meaningless madness, scares the hell out of them. When someone does come up with something insane like a duck from another dimension, it is only a short time before he is crammed into the same old tired formula. Some madness makes its way in, like Ditko's great SHADE, but it almost gets lost among all those damned stories, those endless rational arguments for the triumph of technology over humanity (STAR WARS and all space operas and science-fiction seem to prefer computers and androids like C3PO and R2D2 over humans and I lament the lost human world). One looks at STAR WARS and longs for Basil Wolverton's Powerhouse Pepper to come along in his little hot dog-shaped rocket ship and clean up the whole mess for that little wimp, Luke Skywalker. One reads a few issues of STAR*REACH and wonders why the writers have learned nothing from Bradbury, Sturgeon, Herbert, and Ellison. And there is potential there. There are some fine artists like Steve Leialoha, John Workman, and Mike Vosburg. Why is the humor stuck in QUACK! (not a particularly witty book, now in its sixth issue) and the serious philosophical stuff stuck in STAR*REACH? Why this genre division? It wasn't necessary in the EC's and it wasn't necessary in Eisner's SPIRIT stories of the forties. And we're still dealing with pseudo-science or imaginary science. STAR WARS, CLOSE ENCOUNTERS, and the sf material in STAR*REACH are no more dealing with real science than were Buck Rogers, Flash Gordon, and Powerhouse Pepper. So how come no humor in space?

Well, comics are pretty stodgy and formulated these days, but I will continue to hope for a renaissance of madness and as a matter of fact, I see traces of it in the New Wave. Well, what's the New Wave?

It's a term being applied now to the work of guys like Hunt Emerson in England and George Erling in the United States. New Wave art is often as insane and meaningless as was a lot of that of Cole, Holman, and early Crumb. It focuses on the visual image for its own sake and leaves story-telling to prose writers. The reader laughs at Emerson's Dogman or Dogfly because the drawing style is unrestricted by logic. It's like picking up early Crumb and having flashbacks to Fleisher cartoons where anything and everything was animated simply because the artist had an idea. Essentially, the premise is simple: You learn the form (anatomy, perspective, ratio and proportion, fore and background, etc.) then the only thing to do is to break the form so that you can free your mind to learn something else. Too many established artists allow the form to control what they do. Their minds, their own kinky thoughts, get left out. This is the death of humor and of what I feel to be the essence of comic art. When I read a comic, I have to be satisfied visually and mentally. I can say, gee, that was a good story, and still be unsatisfied. Certainly, I don't care to keep the book for my collection. I'm always going back to my SMOKEY STOVER strips and early ZAPs just to look at the artwork.

If you're a cartoonist, and you're reading this--go mad! You can draw anything you want on that page. You can distort your panels all over the page as Sheridan and Schrier do in MOTHER'S OATS COMIX and MEEF or animate an alarm clock as George Hansen did in HOONY HARF or even put a human foot on your walking cane as was Bill Holman's habit when he did SMOKEY STOVER. Don't let logic ruin the game for you. And for me, your reader.

MAIL



Lee Jackson
San Diego, CA

After reading Rich Morrissey's article, "Scripto, Boy Wonder," I almost decided to run down to the nearest comic book store and buy some back issues of ADVENTURE COMICS. But then I suddenly remembered that I didn't have any money (what a time to be broke!). It's a shame that Jim Shooter's unique talents are not put to better use these days. //This letter suffers a bit from age since it was written well over a year ago. Jim Shooter has taken over Archie Goodwin's spot as Editor-In-Chief at Marvel and continues to script the AVENGERS—tkm.//

Although your editorials are very informative about your staff, I would like to read some comments or views of yours about fandom and comics in future issues of RADION. There must be something that bugs you, Tom. Is there anything that angers you about professional comics or fandom? What do you see as the faults and advantages of fandom? Let's have some comments from the editor in future editorials.

I was very pleased with the Byron Preiss interview. FICTION ILLUSTRATED is a dream come true for comics fans. The illustrated novel was designed for that market of serious adult readers of comics. I'll treasure Steranko's "Chandler" and Fabian's "Starfawn" for years to come. I'm very enthusiastic about what Preiss is doing. Thanks for this interview.

There is no better way to lead off the artwork of RADION 5 than with the beautiful work of Doug Hazlewood. Hazlewood is the best inker in fandom. But not even Doug's brushes could save the inside cover of this issue. The jumbled mass of muscles on that figure looks as if it's all been clumped together. The left leg is out of proportion and the knee looks twisted. All caused, naturally, by the artist's lack of knowledge of anatomy. But don't feel discouraged, Jesse. From here on in, strive for improvement. That's what makes an Adams or a Burne Hogarth.

I have to criticize Carl Taylor for lack of improvement. Carl's work appears almost exactly the same as it has for years! His figures always look stiff with geometric-like muscles, blown up and slapped onto figures. But I notice that these illustrations are dated 1975 so I cannot see whether or not he has noticed the lack of liveliness and originality in his style of drawing.

Gene Day's pieces on pages 20 and 23 were the finest examples of his work I've seen thus far. In the drawing on page 20, one can almost touch the soft flesh of the cheeks and feel the smooth curvature of the eyelids. Add to that the roundness of the eyeballs and the gentle sweep of the eyelashes and what we have is a well crafted illustration. Fine work by a fine artist.

Paul Chadwick's illoes were fabulous displays of his talent with a brush. All three were fine renderings. It takes a lot of practice to use a brush well and Paul has certainly mastered it.

That drawing on page 14 was good. And with all of the other drawings, it seems as if you're trying to run an art zine as opposed to an art and text zine. I think a letters section would have balanced the issue. I must also add here that the covers deserve better illustrations. Some of the artwork inside was better that of the covers.

Terry Vedas
California

The major fault with RADION is the illustrations themselves. When you are not working with typeset, your lines do not come out even. When you put a quarter page illoe on the page and type around it, the results are terrible. Compare page 12 to page 14. The art on both pages is good, but the layout on page 14 makes the page unattractive. A good policy to follow in future issues would be to run an illoe at the top or bottom of the page or along one of the sides. This would probably improve your layout two-fold. I really enjoyed RADION 5 and I hope you don't take my criticisms of it as pokes at you. I'd just like to see the zine improve.

//This is really funny, in a strange sort of way. I have studied the page in question for some time but I just cannot see where I typed around the illoe. I typed at the top of the illoe and on the side, but certainly not around it. I think I understand what you're driving at, but had I not done the page the way I did, I would have had white space up the wazoo

and that is frowned upon in certain circles--tkm//

Mike Main
Stirling, Scotland

Gracious. When a UFO member spends two dollars and two cents to send his fanzine winging across the Atlantic, you can bet it'll get a quick loc and thanks. I've just plowed through RADION 5 and my major complaint was that there wasn't enough of it.

"Scripto, Boy Wonder" was well-written, well-researched, and well worth reading. My early fandom life was spent immersed in Marvel and I'm only now discovering some of the DC's of the sixties, the Legion among them. I'm truly amazed at learning Shooter's age when he broke into comics--kinda makes me feel like an old man at 22. Anyway, it was an entertaining article!

I've only seen FICTION ILLUSTRATED glancingly, so the information in the Freiss interview was welcomed. (Please don't tell me that he's only thirteen, too).

As for the rambling introduction, it's the type of thing I'd like to see more of in fanzines. It shows that you had a lot of fun putting this issue together, and that, of course, is what it's all about.

Quite a good job your printer did for you too. In fact, it's so good a job that you might consider 50 percent reduction of your material. I'm sure such print would be readable, perhaps even more readable

than 100 percent copy. And this could give you 45 pages for the price of thirty. As I said before, my only real complaint was that there was only one meaty article to gnaw on.

//And that was a complaint voiced by several other people, Mike. (That, and the fact that none of the illustrations matched the text). I bow my head in shame and beg forgiveness.

The lack of meaty features in RADION 5 was due to a lack of writers at the time the issue was being put together. I couldn't find them and they couldn't find me. Fortunately, that problem has been solved, at least for the present.

"But," he said as he stepped up to the podium, the mailbox here at RADION is always open." So if anyone is still listening, drop me a line and show your stuff. Class dismissed//

And now, for the first time anywhere, selected comments on RADION 6.

Ken Meyer
Ogden, Utah

Textwise, RADION 6 was pretty interesting. The Tom Batiuk interview was all right. I haven't read much FUNKY WINKERBEAN in the past, but when I did, it was well done material. What I really liked was the Michael Whelan interview. He's a talent to watch. His paperback covers are always nicely done. I only wish the piece had been much longer. Now, howsabout doing the same with Kelley, Boris, and some of the other paperback illustrators? Since Kirby's work bores me, so did the article on his ETERNALS (nothing to do with Doug's writing).

I don't know where to start on the artwork. Everyone's improved. Most notably Doug Herring. Where before, his figures were stilted and stiff, most of them now have a nice flow to them. The nicest illoe being the Capt. Marvel-Warlock illoe

on page 24. Bill Neville's and Sam de la Rosa's work was all great, except for the cover; which had good execution, but an over-used theme. The rest of the artwork was all pretty good. Doug Hazlewood constantly amazes me with the cleanliness and professional quality of his work! Sakai's art is always interesting, as is Elyberg's. Oh, Willie Elyberg publishes WOWEEKAZOWIE. Despite the zine's name, some beautiful work is contained in its pages. His art is consistently well done. RATION is turning into a pretty nice zine!

Bob Sparks
Erie, PA

Thank you very much for your package that I received yesterday. Yes, I agree with you. I do believe the interview came off quite well. I noticed some minor editing of the manuscript. I trust that you didn't have to spend too much editing as a tried to submit an error free manuscript. I only noticed one typo so far. //I think I saw about a half-dozen typoes in the interview after it was printed (isn't it always the case?). But the major, and most embarrassing, typo slipped by unnoticed by anyone; Michael Whelan's name was misspelled throughout the entire issue. He spells his name with one "e" and for some unknown,unconscious reason I spelled it with two. When I discovered the error shortly after the zine came back from the printers... well, I wanted to crawl in a hole and cover myself with topsoil//

I was glad to read the Michael Whelan interview, as paperback artists don't get the recognition that they deserve, and also, Michael is very good and I like his work a lot. I must take exception to your opening statement that paperback cover artists are largely ignored by fandom. They are not. Certain artists have done works for other media and do have a following; Jeff Jones, George Barr, Kelly Freas, and Tim Kirk spring to mind immediately. Well, you could say that they are not strictly pb cover artists, ok. Vincent Di Fate, Paul Lehr, Darrell K. Sweet, Richard Powers, and Michael Whelan are strictly cover artists and they do have followings. Cover artists have had the problem of not getting credit for their work in pbs but this is slowly changing and you can usually recognize an artists' work. I believe even Michael would admit that he has a following as I understand that his work sells very well at conventions and publishers demand his art. Hence, it must sell books

For your edification: Algol publishes an art column by Vincent Di Fate and their next issue features an interview with Richard Powers, the dean of SF cover artists. You might try to find REALITY #1, which has a good interview with Jeff Jones in which he describes what it is like painting covers for books. //As to the opening statement about pb cover artists, I stand corrected. It sounded intelligent at the time, but as more than one person pointed out, "I didn't know what the hell I was talking about."//

Speaking of sheltered lives (as you did in your editorial), you discovered sf back in May 1977? Where have you been? I have been reading, or trying to read sf for at least seven years, probably more. To attempt to get caught up in sf, you might want to join the SF Book Club.

That about covers it.

//As to my sheltered life...A long time ago as a young person, I read all the books that people my age were supposed to read. But around 1968, I discovered comics and my reading of "normal" books slacked off and disappeared completely. So for about a five year period, comic books were "it." I'm older now, and I like to think smarter, and I still read comics but they now supplement my reading instead of replacing it altogether. And if you understand this, give yourself two points//

The following letters were taken from comments made in TETRAGRAMMATON FRAGMENTS, the official newsletter of the United Fanzine Organization. These comments are printed without the writer's knowledge, but their criticisms were valid enough to be read by a wider audience. (I just hope these guys don't take offense, because they're bigger than I am).

Kurt Erichsen
E Lansing, MI

RADION certainly seems to ge getting down to a regular format these days. But the formula works, so perhaps I shouldn't complain. There is no denying that RADION is a good zine, but it's missing something that keeps it from being a great zine. I'm not sure what it is... personality, perhaps? Mayber a few letters would help. The illoes throughout are are well-done, but drawings of super-heroes get a bit tedious. The cartoon on page 23 was a step in the right direction, but someone's going to have to explain to me what the joke was supposed to be.

I think I'd like to see a bit more of you in the issue. You have a good fannish/humorous writing style, and I'd like to see more of it...perhaps the addition of a few letters would give you more opportunity to use it.

Perhaps what bothers me about the interviews is lack of depth, though I'm not certain what direction further information ought to go (I know nothing about conducting interviews). Or maybe it's just that the subjects covered were not ones that I'm all that actively interested in. (I wouldn't mind seeing an interview with Johnny Hart for example; and for the lack of depth, I'd be disappointed if you didn't ask him about his alleged alcoholism and reports that most of "his" work is done by two uncredited assistants. I don't mean that you should become another Joe Brancatelli, but I think that sometimes interesting information is sacrificed in the interest of being "polite" to the interviewee. For example, "I've heard reports that you have a drinking problem, and...etc...could you comment on these rumors?") But back to the zine itself. What's here is well done. The only concrete fault I can think of is that you included no art by Michael Whelan, whom I'd never heard of before. I know he usually does paintings, which you'd have been unable to print, but even a Hazlewood-inked sketch would've been nice. (By the way, I think Doug Hazlewood's inking is getting too slick for its own good. He's certainly good with a brush, though.)

//A couple of interesting points, Kurt. First off, I don't know anything about interviewing either (as several people will be quick to agree). But "polite" is not a bad way to go, if only because when interviewing by mail it almost always gets you a response. If you go after somebody's throat, chances are he'll toss your letter in the waste can and dismiss you as a nut. Besides, I don't know all that much "dirt" about anybody, and not many people are going to admit their faults in a li'l ole fanzine.

Asking Michael Whelan for a sketch to go along with the interview crossed my mind more than once, but I let it pass. For some reason, I just felt awkward about the whole thing. And (if I may be allowed to rationalize it) a quick sketch is hardly representative of a man who is known solely for his paintings.

A note of interest: Michael Whelan's work is popping up all over these days as a quick look at the sf paperback racks will tell you. And his work is also featured in SORCERERS: A Collection of Fantasy Artwork, a nice oversize paperback edited by Bruce Jones and spotlighting the work of Alex Nino, George Barr, Tim Conrad, Steve Hickman, Jack Kirby, Jim Steranko, and others. About four pages is devoted to each artist featuring paintings and illustrations of each artist, most of them in color. $7.95 for all you rich fans.//

Jay Zilber
New York City

You seem to have reached a plateau with RADION. Each issue is enormously adequate--but I'm a little bothered by what seems to be a conscious or unconscious avoidance of anything experimental. It's the RB-CC syndrome; every issue looks the same. The emphasis is on interviews, and most of the interview material reads the same. (Am I wrong, or are they all conducted by mail?) The spot illoes were almost all the same...superheroes posing. Not that any of your material is bad, because it's not. I'd just like to see you try something really radical! Spiff up your layouts. Get a few more styles and sizes of transfer lettering (so your logos will fill the available space and also be more distinct, less repetitive). Use a two-column format where you have no art to break up the text. If you can't conduct interviews in person, then send follow-up questions, and a second set of follow-up questions. Push for really interesting stuff that only the person you're interviewing can tell you about. Dig deep. Solicit a wider variety of artwork. Put something on the cover that has to do with the zine's contents...if not the artwork itself, then at least a couple of captions or blurbs about the contents. Give each issue some sort of cohesiveness, something that will make it unique.

One technical note: When doing a cover or full page piece of art that has a solid background which bleeds over the edges of the page, the art has to be

larger than 8½x11. That way, it'll have enough background to bleed, and you'll avoid those unsightly crooked white margins. I learned that from experience also.

RADION's a good zine. It just needs to be perked up.

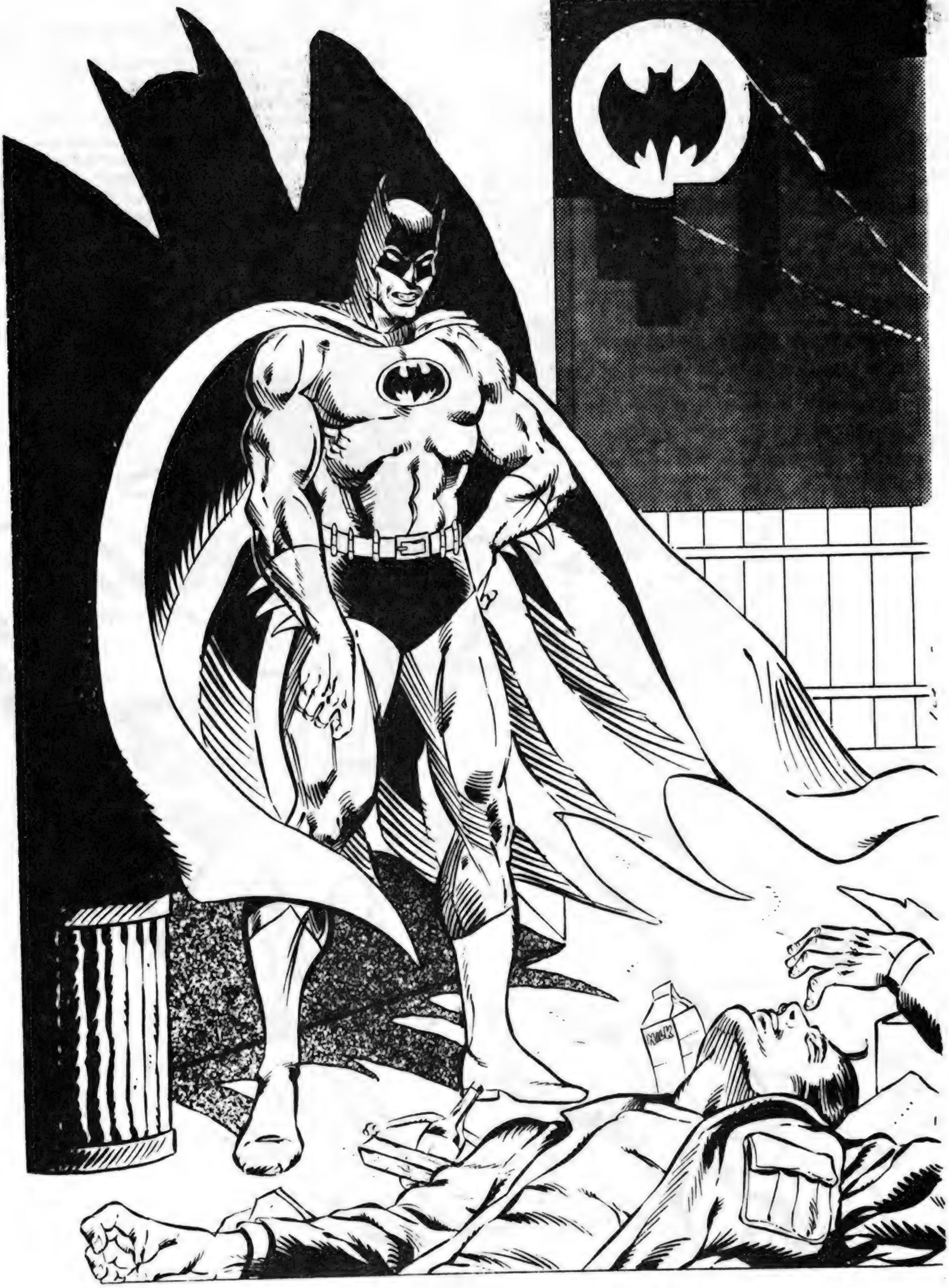
//The fact that issues 4-6 all looked the same was due to what I call the Marx Brothers effect. They made one movie, found it successful, and remade it over and over again until their audience dwindled to nothing. And that's the way it was/is with RADION. I was comfortable and reluctant to change. As you'll notice this issue, change has somewhat caught up with me. Reduced type, new styles of transfer lettering, cover art relating to the issue, etc. have all been added.

All of the interviews thus far (with the exception of the Arv Jones one this issue) have been conducted through the mail. When you live in what Arthur Byron Cover (name-dropper!) calls "a dull town in the bowels of Virginia," it's difficult to get to people in person.

The follow-up questions are something I've always thought of doing but never really got around to. I'm always so happy when a proposed subject answers one of my letters that I really don't want to press my luck. After all, they've probably got better things to do than answer 50-60 questions for some pesky fan-ed.

You're are really on the mark about the cover. I didn't notice it until it was back from the printers and then I saw all of this crooked white space. As you're so fond of saying, "Your editor still makes mistakes."

As a sort of "passing note" (heh,heh), Jay is an honest-to-gosh-and-gollies-you-betcha professional. His first story ever to appear in comics will be in SECRETS OF THE HAUNTED HOUSE #14, on sale in July. Those who wish to get technical will remember his text pages for SUPERBOY/LEGION OF SUPER-HEROES. But they don't count//



I have been acquainted with Desmond and Arvell Jones since the late 1960s through their FAN-INFORMER publication and through various fanzines that I have contributed to with them. They have always been very cooperative and cordial through our correspondence over the years. I consider them my friends. Nothing is mentioned about their background, age, or life-style for the simple reason that, I assume, they would prefer some privacy. Desmond has lettered for Marvel, Charlton, and DC along with his advertising work. He is art director of a local magazine and does occasional background pencilling for his brother. Arvell pencils steadily for DC and he also does advertising work for the co-op, Alternative Design. He has a couple of things upcoming from Marvel, hopefully before the year is out. Titles featuring his work include SUPER TEAM FAMILY, MEN OF WAR, SUPERMAN FAMILY, SUPERBOY AND THE LEGION OF SUPER-HEROES (all DC), IRON FIST, IRON MAN, THOR, JUNGLE ACTION, LUKE CAGE, DEATHLOK (all Marvel), and DEMON-SLAYER (for Atlas).

KEEPING UP WITH THE JONESES

By Carl de la Rosa (with thanks to Pete Iro)

Sam: To start off with, could you give the usual background information? How did both of you originally get involved with fandom?

Des: Arv and I were introduced to fandom through a friend who had a copy of the RB-CC. We ordered a few fanzines, and found ourselves hooked.

Sam: How about some information on the Detroit area fandom? Especially on the formation of the Fantasy Fans and Comic Collectors Group (F.F.C.C.) and your club newsletter, FAN-INFORMER?

Arv: FFCC was formed in 1967 under Wayne Oliver, Melvin Mickens, Arvell and Desmond Jones, and Randy Darge. FAN-INFORMER started in 1968 but didn't really get going until 1970 or '71 when Rich Buckler, Greg Theakston, Tom Orzechowski and I took over from Oliver, Greg Hendricks, LeRoy Berry and Desmond Jones.

FFCC put on two or three mini-cons and sponsored event at the Detroit Triple Fan Club, as well as a few publications that never got under way due to complications. They also had meetings once a week with as many as 15 to 20 members present.

Des: The backbone of Detroit fandom, in general, started with the formation of the Detroit Triple Fan Fair, which was actually the first comics convention. There was a lot of crossing over between DTFF and FFCC. FAN-INFORMER became a sort of proving ground for writers and artists. Many people now working in comics worked for FI at one time or another in some capacity.

Sam: What were some of the projects formed by the FFCC? Was the DTFF convention the biggest one?

Des: FFCC and DTFF were two separate things. Again, there was a lot of crossing over, but DTFF was first.

The main project of FFCC was mini-cons. They tried to make a fanzine alliance with Alan Light and Greg Potter, but that only lasted for three or four years (until they all grew up). That alliance also included Tom Orzechowski and his YE GRAPHIC GAZETTE.

Sam: Turning to artwork, what zines published work by the both of you other than FAN-INFORMER? Was Greg Potter's CB FANFARE the first fanzine? The other zines I recall Arv or you working for were Potter's CAPE, Doug Fratz' COMICOLOGY, Alan Light's ALL DYNAMIC, and Bill Black's zines.

Des: Besides FI and those you mentioned, our work was published by Alex Marsenisen and Kevin Simbeda's NIGHT SPAWN. CB FANFARE wasn't the first zine to publish our work, but neither of us can remember the actual first. It may have been the apazine MYRIAD.

Sam: What is it about the Detroit area that led to its producing so many pros: the two of you, Buckler, Theakston, (Jim) Starlin, (Al) Milgrom, Orzechowski, (Keith) Pollard, (Mike) Vosburg, (Aubrey) Bradford, (Terry) Austin, and the list keeps growing...

Arv: The atmosphere. Comics were easy to find, it was a hobby people got into as kids and then they were introduced to fandom before they were older. There were a lot of fan activities that were widely publicized on radio and television which let comic book readers know that they weren't alone. It wasn't a "closet" thing. I believe we were bred for it.

Sam: What role did the '60s fans such as Orz, Vosburg, and Buckler have in this proliferation of local comics talent?

Des: Vosburg and Buckler basically helped with fan activities. Buckler was especially important to Detroit because he was the first "home boy" to make good. Professor Jerry Bails was also important because he started comics fandom and two of the oldest fanzines, ALTER EGO and THE COMIC READER.

Sam: Unlike most fans turned pro, you continued to do material for zines, not so much as "pro-does-spots-for-zines" but more as part of an ongoing relationship with those zines. Was this more of a case of keeping in shape between pro jobs, or perhaps a feeling of being a part of a particular fan-

zine, or an obligation, either to yourself or to th fanzine?

Arv: In a way, it's hard for me to say why I've continued to do material for zines even though I'm now a pro. It's a hard question to answer. I remember how pros helped me when I was a fan and I appreciated that. It makes me feel that I, in turn, have to help fans. I like to see people get support. A lot of fans I work for are my friends--not that I wouldn't do it for anyone who asked me. I'd be so flattered I'd do it for them anyway. It might take me a few years to get to it...

Sam: Do you get many fanzines? How's your collection?

Arv: Not anymore. Most fans don't even know where I live anymore. In fact, I don't even know half the time. In my travels, I do pick up fanzines now and then and we've got quite a collection, my brother and I, dating back to the early '60s. But I don't get as many as I used to. I still get a lot of requests for FAN-INFORMER, though.

Sam: It seems virtually impossible to break into the comic industry unless you have contacts already in the business. How do you see this?

Arv: Talent and contacts go hand in hand but if you really have what it takes, you'll have no trouble finding the contacts that'll be behind you. Basically, it just takes time. For me, it was true in the beginning. I got a lot of help from my Detroit peers.

Sam: I know of a few comic book people who actually prefer to work at night and sleep during the day. What's your working schedule?

Arv: I know some people like that, too: Aubrey "Dracula" Bradford for one; myself for another, but only when I'm in New York; and Keith Pollard goes around the clock, each night going to bed an hour later (ha, ha, ha). And Desmond whenever he gets tired and falls asleep at the board.

Sam: How much pencilling to you do per day?

Arv: I could pencil four pages a day. I like to pencil two a day and work every other day. Ha, ha, ha. Oh boy.

Sam: Virtually all pencillers have horror stories concerning inkers ruining their art. Do any involving you come to mind. Or maybe some inkers you think are not suited to your style. Personally, I like Klaus Janson and Bob Layton, but not Dan Green, Dick Ayers, Bill Draut, Keith Pollard, and Romeo Tanghal inking your work mainly because they didn't "pick up" on your pencilling technique.

Arv: I'll state emphatically: "I don't want to talk about it!" I do, however, like the work of Layton and Klaus.

Des: I believe that Arvell and Aubrey and Keith work well together. They've worked together so much that they influence each other.

Sam: When you know who is going to be inking your work, does it consciously affect your approach towards pencilling?

Arv: Definitely.

Sam: What do you consider your best work up to this point?

Arv: I like the last job I did for Marvel. It was five or six pages of a Deathlok story. I also liked the last SUPER TEAM FAMILY that I did and the Supergirl stuff that I just completed which I

haven't seen the inks on yet.

Sam: Aside from comics, what other interests do you both have?

Arv: (laughs) Silly American! I'm a bachelor--does that answer your question? I'm interested in photography, the artists' coop I'm involved with (Alternative Design). I also have a pretty good interest in the martial arts and I love to travel.

Des: I've an interest in (ha, ha) women, song, ceramics, drawing comics (lettering, but I draw sometimes too, you know), photography, music, travel, sports (mainly running), martial arts, and just everything.

Sam: Do you find that some of these interests are an extension of what made you interested in comics.

Arv: Wel-l-l-l-l-l...not-t-t...real-l-l-ly. I always had a great love of art. And comics kind of helped that love. I also dig the hell out of movies. And music. In fact, I usually draw to jazz. Sometimes rock depending on how strange the story is. It makes me feel like I'm working on a movie.

Des: I guess Arvell's right there except my commercial work does influence my lettering in terms of form and style, etc.

Sam: Do these interests have an influence on your profession?

Arv: I think any artists' interests affect his profession. Ours included.

Sam: How did your tastes in comic books evolve and in turn how did they influence you creatively?

Des: We were mindless little twerps until comics

came into our lives (chuckling). After AMAZING FANTASY #15, we began to read everything. I was into SGT. ROCK, SGT. FURY, and Kirby's western comics (RAWHIDE KID, TWO-GUN KID, and GHOST RIDER). Arvell was partial to anything Kirby did (BLACK MAGIC, FIGHTING AMERICAN, THE FLY, CHALLENGERS OF THE UNKNOWN, FANTASTIC FOUR, THE HULK). We both liked Steve Ditko and imitated his style in layout, drawing, and story. Gil Kane was also a big influence.

Sam: What direction do you see yourselves evolving in?

Arv: That's a good question. I want to do animation and commercial illustration, some painting, children's book illustrations. Oh, and a couple of novel-length comics about a hundred pages, in a different format than your everyday catch-penny comic. (I give credit for the phrase "catch-penny" to Stan Lee).

Des: I've gotten into more of a commercial design thing--ad design and painting murals and super/graphics. I've done a couple of short animations, and I'm currently working on a 30-second one on sickle cell anemia. Though I still have a thing for lettering...

Sam: Whose work do you currently admire?

Des: We both like John Buscema and Neal Adams a lot as well as most of their contemporaries and our Detroit cohorts. And I am one of Jack Kirby's biggest fans!

Sam: I've noticed that many of the Detroit area artists have quite similar, overlapping styles. Was this a result of frequent collaborations with the various artists or a case of just the same artists influencing a bunch of like-minded individuals (no

demeaning intended)?

Des: This is the result of all frequent collaborations with the various artists and the same artists influencing a bunch of like-minded individuals. (This answer accompanied by chuckles from both Arvell and Desmond).

Sam: I recall that you (Arv) and Keith Pollard went pro by helping Rich Buckler pencill an issue of THOR. Could you expound on this?

Arv: Keith did very little on the THOR book. Aubrey and I did ten of the 17 or 18 pages, while Keith laid out the equivalent of about a page. The circumstances were that Rich wanted to go on a trip and was behind. Keith, Aubrey, and I flew up to New York and we all drew and acted crazy. Keith had to leave because his boss wanted him at work early Monday morning.

Sam: How did you turn pro, Des?

Des: The circumstances were very strange. I had gone to Marvel to see Morrie (the head of Marvel's lettering department) and was talking to Rich Buckler who was working on DEATHLOK. Morrie and Dan let me do the story because they needed it right away. Arv and I had four days to do a job that usually took weeks. It was fun, but insane!

I also lettered a war story for Mike Vosburg while he was in Detroit working for Charlton Comics as well as a couple of other stories. More recently, I've done titles for my brother's books (mainly MEN OF WAR and SUPER TEAM FAMILY).

Sam: A certain portion of your work at Marvel, Arv, centered on working with Rich Buckler, for instance on DEATHLOK or DEMON-SLAYER for Atlas. Could you elaborate on the instances and circumstances?

Arv: Keith Pollard and I helped Rich on DEATHLOK and DEMON-SLAYER as a favor because he had helped us out a few times. Since we're friends, it would be like a social occasion since sometimes it's more fun to work on something with someone else rather than lock yourself away with it. Of course there were times when I needed the money or when Rich had taken on more than he could handle.

Sam: At Marvel, how would your collaborations with the writers work out? How much did you contribute to the storyline?

Arv: Collaborations worked very well most of the time. There was just never enough time to do the work. My contribution to the storyline would sometimes be about 50-75%. I practically plotted the entire last issue of IRON FIST that I pencilled.

Sam: You created the beasts that Killraven rode around on in AMAZING ADVENTURES. What were the circumstances of your involvement on that strip?

Arv: How did you know that?!! I was supposed to do the issue that Gene Colan ended up doing. Unfortunately, my work wasn't quite up to par and the book was late. As far as the beast, it was designed from Don McGregor's crazy descriptions. He must have given me about four or five different versions.

Sam: Whatever happened to the finished pages you did?

Arv: They must be around here somewhere. I'll see if I can find a few.

Sam: What did you do on the British Marvels?

Arv: I did a bunch of covers, most of them for the AVENGERS and the X-MEN. Most of them were inked by Mike Esposito and a few were inked by Frank Giacoia.

Sam: What made you move to DC?

JACK KIRBY
&
MACHLAN

Arv: I switched from Marvel to DC because it was economically more rewarding at the time and I had a chance to work on a 34-page showcase book that I was pretty enthusiastic about.

Sam: Ideally speaking, how do you find it different working at DC as opposed to Marvel, what with different production methods and characters.

Arv: I like DC because I don't have to wait for the story to come in, although I'm still getting used to drawing from a script. At Marvel the style is plot, art, and then script. DC gives you a full script first. This is sort of limiting your story-telling creativity; but it's still a challenge.

As far as characters go, I would rather be working on acrobatic characters because it's easier for me to do the action stuff. The company doesn't matter to me as long as I'm doing stuff that has "thrills, chills and excitement!"

Sam: What are the rates paid to pencillers at DC and Marvel?

Arv: Wow. The rates are so drastic depending upon when you start, how long you've been with the company and how valuable you are. That's a really hard question to answer. I'll just say that it's not enough.

Sam: Who's in charge of returning art at DC?

Arv: Cary Burkett. Great fellow. Also edits DC's AMAZING WORLD OF DC COMICS magazine.

Sam: At DC, what is the extent of your creative input in the stories that you work on?

Arv: My creative input is the drawing of the stories. Sometimes I contribute creative layout ideas, but no actual input into the plot or script. All I can do is to try to make them as interesting as I can.

However, on one Supergirl story, I changed the plot considerably.

Sam: Could you elaborate on that?

Arv: The story was originally slated for SUPER TEAM FAMILY #16, but the book was cancelled to make room for another Superman book. Consequently, the story didn't fit into a 10-12 page format so alterations had to be made with very little time to make them. I kept to Gerry Conway's original idea, but shifted events, added more action, and played around with some of his ideas. I also added a few of my own. Ideas, that is.

Sam: What are your feelings about DC's new version of Captain Marvel?

Arv: I think that it's more commercial to keep an established name and that changes are bound to happen. What would it be like if Kirby was still drawing the same Captain America that he drew in the '40s? We would never have seen the Captain America of the '60s. A lot of these changes occured because of the artist, slacking sales figures, and changes in editorial policy. All with the idea of encouraging wider appeal. Captain Marvel of the '40s should have died in the '40s. He should have grown up a <u>long</u> time ago. For those who are hung up on the old Captain Marvel, I'm sure a lot of reprints would satisfy them.

Sam: Many writers prefer working on the "second-string" books. That is, they would rather develop and mold a character instead of having to adhere to the established character traits of characters like Spider-Man and Batman. Do you feel the same or would you rather work on the "prestige" books like FANTASTIC FOUR and SUPERMAN?

Arv: Yeah, I think I prefer the second string books, too, but I must admit that I've always had a secret desire to do the FANTASTIC FOUR. But my man Keith is doing what I would probably be doing with the book.

Sam: Do you have anything "in the works" at Marvel?

Arv: Well, I've developed a two-part story with David Kraft for one of Marvel's black and white books. I haven't finished it yet, though. And I also have a six-page back-up of LUKE CAGE to finish for Marvel. Who knows what will happen

in the future? I like Marvel characters and I hope that one day I'll get to draw them again.

Sam: Which company do you feel has the edge on public relations projects between Marvel and DC? Are you involved in any?

Arv: I think that the Marvel-DC public relations projects kind of go back and forth like they're on a see-saw. Marvel seems to have the most right now what with the television shows--Spider-Man, Hulk, Captain America, Dr. Strange, and the Fantastic Four cartoon. I think you'll find by winter that DC's pr will be up tremendously with the Superman movie.
For Marvel, I made a couple of appearances as a Marvel comic book artist. Other than that...

Sam: Are comics a medium for present day social problems?

Arv: I find that there is a place in comics for social and controversial issues because, although they are a departure from reality, they have a lot of roots in reality and sometimes powerful and meaningful statements can be made, or at least, observed.

Sam: You've done some work with Aubrey Bradford and Keith Pollard for the occult/phenomena and sf (COSMOS) magazines. How do they pay in relation to comic companies for the same amount of work?

Arv: The science-fiction magazines paid a little more for the same amount of work at a comic company. There isn't much to say on the subject --there was more money, but less gratification.

Sam: What kind of creative restrictions did these magazines impose on you?

Arv: The sf magazines didn't put any restrictions on me. They just weren't as much fun to do.

Sam: What views do you have on underground and "ground-level" comics?

Arv: I think that the underground comics are interesting and nice and that they experiment with new ways to market comics in the future. I do, however, miss the traditional underground comics by underground artists and was sorry to see them go.

Sam: You had a story appear in GASM recently. Could you tell us a bit about it? It was something out of the unexpected, stylistically speaking, from you. I've heard that the Gene Day strip in the same issue was almost rejected because of the "comic book art" overtones which the editor did not want. Was your strip a conscious attempt to steer away from comic book-like art? Could you also tell more about the inker?

Arv: The story in GASM was about a girl on an alien world being pursued by a super science fiction extraterrestrial rapist--very macho and very male. The chase was kind of like marriage: when it was over, she caught him. It was a fun story that I started in 1972 for Bill Paul of MEDIA-5 (Desmond laughs). It was first inked by Greg Theakston--and took him about four or five years. By the time I got it back, I was into a different style of drawing. This made it out of the ordinary for fans of comic books, but it wasn't really out of the ordinary for me. I knew that the editor of GASM didn't want comic book art so in a way it was a chance for me to break out.
I inked most of the strip but collaborated with Aubrey Bradford and Connie Harold. (Connie saved me a lot of time because she did the layouts for approval that had to be submitted, although none of her layouts were used in the final strip). Aubrey inked a couple of the figures in the final strip and Connie did some work on the backgrounds.

Sam: Are you familiar with any foreign comics? What do you think of them?

Arv: From the few foreign comics that I've seen, I see a big difference in the approach. I find them all interesting and am in love with some of the rendering techniques and styles. The books are rich and different although I'm not always crazy about the stories.

Sam: How do you feel about the various "schools" of foreign artists in American comics?

Arv: They don't bother me. Many times they have brought new ideas that comics have been resisting until a few years ago.

Sam: What do you think of the comic companies publishing magazines for the hard core fans?

Arv: I think it's an interesting idea. It's certainly very marketable, but I'd rather see the fans putting out their own magazines. They seem to be a little more impartial and are able to talk about both companies. I'd like to see Marvel and DC perhaps sending news releases and bits of information to fanzine editors for publication--sort of contribute to fanzines. Lord knows that must be good public relations, at least for the fans.

Sam: Des, why did you get into lettering? Did Tom Orzechowski have an influence on you or was the fact that Tom turned pro a factor, leaving no one to letter the FFCC-FAN-INFORMER projects? It seems that most fans are into pencilling and are almost terrified of either inking, writing, or lettering. The only competent non-professional letterers in fandom that I'm familiar with are Jerry Ordway and Willie Blyberg; Dave Sim and Pete Iro have also done a bit of work for zines along with pro jobs.

Des: Partially, I guess, Tom started before me, and I thought it was a good thing to know so I started. Tom and I used to look at each other's work and criticize it. This is something that we still do when we get together.

Sam: What differences do you find in lettering a pro strip as opposed to a strip for a fanzine?

Des: Some of the biggest differences are being consistent in weight or thickness, time, and handling the pressure of playing catch-up when somebody else missed a deadline.

Sam: What tools do you use when lettering a commercial comic?

Des: Comics, book of type faces, india ink, rapid-o-graphs, speedball pens fb-6, a-5, b-5, b-5½, crow quill pens, Wm Mitchell round hand pens, almost any pen nib an inker might use, Ames lettering guide, blue pencils, sno-pake or pro white, markers: blunt pointed, chisel, and fine line, layout pad or tracing paper.

Sam: I personally know of a veteran letterer who spaces lines for lettering freehand as opposed to using an Ames lettering and spacing guide. Have you acquired the knack for this?

Des: Yes. I think that all letterers who have been working awhile have acquired that skill. Lettering is almost purely visual.

Sam: Whom do you consider the really innovative letterers, taking into account titles, depicting sound effects, accented words, word balloons and open captions?

Des: Morrie, Danny Crespi, Tom Orzechowski, Annette Kawecki, Irv Watanabe, Gaspar Saladino, John Costanza, Joe Rosen, Artie Simek, and on and on...

Sam: I think your work is good, but yet you don't have many published drawings. Do you have any plans to pursue drawing?

Des: Yes, I've always drawn. Drawing is still my first love although most of the things that I do are outside of comics.

Sam: Do you find that lettering on a more regular basis makes your lettering better? Quite a few letterers state that infrequent lettering affects the momentum or "feel" of it.

Des: Of course the more you do it the better it gets. Lettering takes a lot of practice. It's like learning how to play a musical instrument. You've got to practice. It's the only way to learn how to hold the pen, which way to turn it and how, to become consistent in height and weight, stroke, and on top of that to be clean and crisp working in small areas.

DELAROSA

Sam: Do you often help Arv with backgrounds on the strips that he pencils? I've noticed your name in backgrounds, on buildings and signs in the books he does.

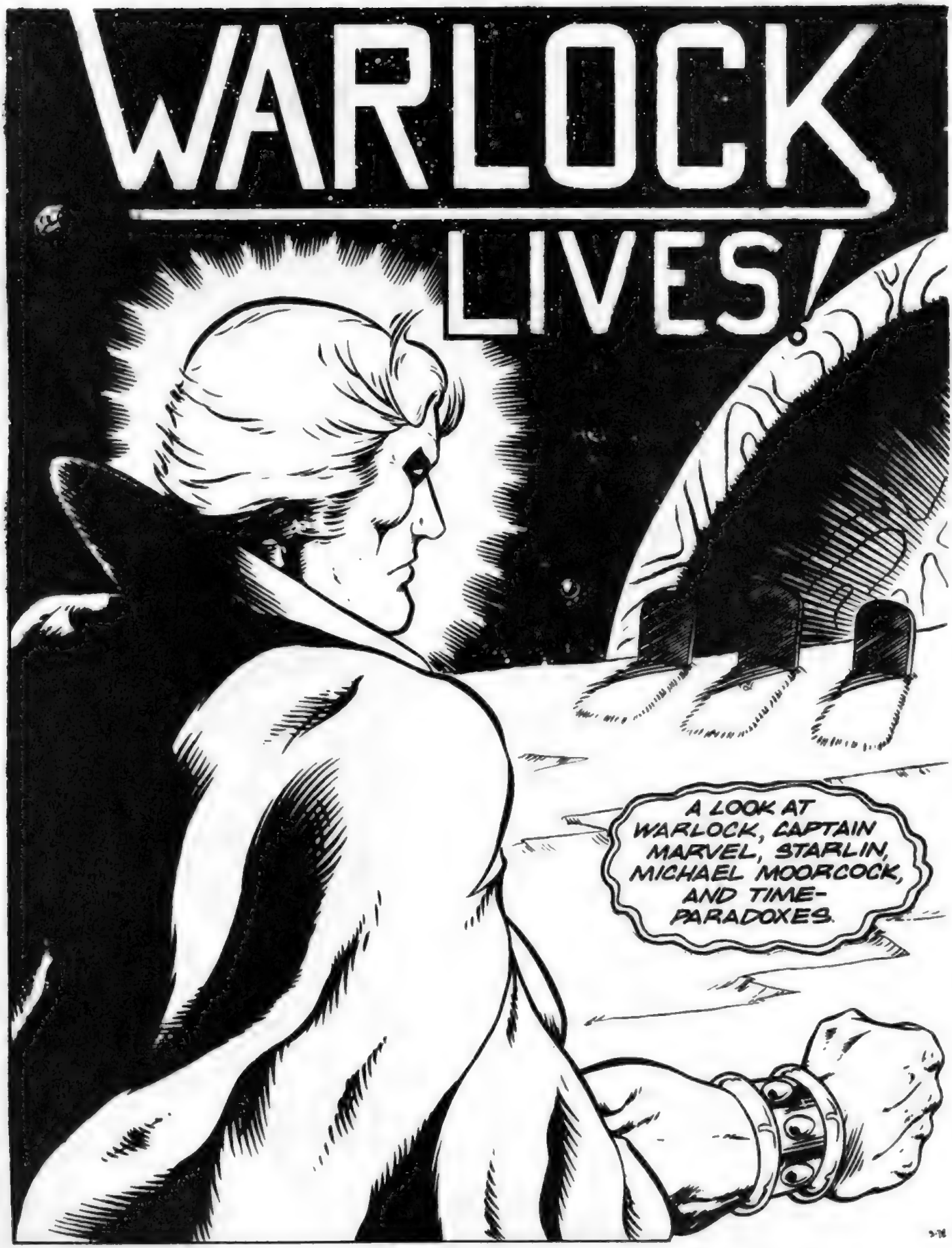
Des: Sure, I've helped Arvell. For a long while I pencilled and lettered the titles in Arvell's books. Occasionally, I pencil a lot of the smaller figures. I thought it was a hell of a lot of fun and Arvell is a great guy to work for. He really knows his stuff. Come to think of it, Arvell also works with me on some of my commercial stuff, so we trade off quite a bit. Sometimes, I still work for him doing backgrounds.

Sam: Would you give us the story on TRIBE magazine? What type of publication was it? How did you become associated with it and what type of work do/did you do on it?

Des: TRIBE was a Detroit based magazine. It was kind of like a general reading type book. It brought in some news and current events about Detroit and surrounding areas. I started working there as a freelance illustrator and graphic designer doing covers and feature articles, short stories, and special interest items. Later, I took over as art director for the publication. It was a nice job, good people.

Sam: And finally, what is Alternative Design all about?

Des: Alternative Design is a cooperative (that means that everybody is supposed to put in some money) artists' studio. We have photographers, illustrators, graphic designers and writers working together to create a variety of advertising and promotional work for clients. We do everything from business cards, fliers, pamphlets, and brochures to supergraphics and megamurals, and have offices in both Detroit and New York. The company was started about three years ago by myself and a couple of artist friends. We were having trouble finding work on our own and thought we could do better if we all worked together. Everyone's really been working hard since Arvell returned from New York and the membership has grown quite a bit from the beginning. We've got about 15 active members and freelancers now and we're even beginning to have people approach us about becoming a part of Alternative Design. You figure that you have to be doing pretty good and doing something right if people want to join you, even though there is a fee involved. So far, our clients have come to us through word-of-mouth, but now that we've started our own advertising campaign, business is definitely picking up.


WARLOCK
LIVES!
A LOOK AT WARLOCK, CAPTAIN MARVEL, STARLIN, MICHAEL MOORCOCK, AND TIME-PARADOXES.

Yes, Adam Warlock lives. In two distinct ways, in fact, neither of which include his existence inside the Soul Gem, which as I shall prove, is no more real than his life as the Magus.

I've always loved time travel stories, from Robert Heinlein's BY HIS BOOTSTRAPS and THE POOR INTO SUMMER to Harlan Ellison's CITY ON THE EDGE OF FOREVER. WARLOCK #11 fit beautifully in with these, although much to my surprise the events following the issue didn't develop as I had thought they would.

* * * *

For a re-cap of his seven possible lives, Warlock destroyed the dark one, the path of the Magus. Still fearing the In-Between, who could still have corrupted him and created another version of the Magus, Warlock chose the shortest life-path possible to escape him. Instead of actually living that life, though, he was projected forward two years to the end of that life and absorbed the soul of older, dying, second version of himself (remember, the Magus was the first).

To me, that meant that as Pip and Warlock reappeared on Homeworld back in the "present", Warlock should have had a complete memory of the life that led up to the death of this second older version of himself. With that knowledge, he should have been able to completely alter events and establish an independent third life for himself. Using the memories of the second older version of himself that was inside the Soul Gem, Warlock should have attacked the Star-Thief before he became a threat, saved Pip and Gamora, allied himself with the Destroyer, and attacked Thanos before he too became too much of a threat.

If you read the last panel on page 27 of WARLOCK #11, you will see that everything I've laid out here is true. At that point in his life, Adam Warlock should have had complete knowledge of the events leading up to the end of the AVENGERS ANNUAL, because he had absorbed the soul of this dying second version of himself which had already lived those events. Why the universe of the Universal Church of Truth was destroyed then and not back on page 26 when the Magus ceased to exist is a mystery to me but it is not that important to the story.

Strangely enough, everything I've laid out so far doesn't contradict a single event in the Adam Warlock saga. To continue the saga, all that needs to be done is to start out with Warlock and Pip returning to Homeworld as they did in #11, page 31. Only this time, Warlock has the proper memory. The events that occur between WARLOCK #12 and the AVENGERS ANNUAL can be classified along with the origin of the Magus in WARLOCK #9, as events that did take place but then didn't because time changed. Up to this point, everything fits together beautifully. Then, we hit a snag: Warlock's appearance in the TWO-IN-ONE ANNUAL.

How did Warlock get inside that Soul Gem? The only Soul Gem that had Warlock's Soul was on Homeworld two years in the past. The body of Adam Warlock that Thor, Iron Man, and Captain Marvel stood over at the end of the AVENGERS ANNUAL had been drained of its soul, as seen in the annual on page 44 and in WARLOCK #11, page 27. The way Starlin laid it out, Warlock's Soul was caught in a revolving cycle, never going past those events after the death of Warlock's second older self. Both with the way Starlin laid out the story and with my own version, Warlock's Soul could not have been there as it was seen in the TWO-IN-ONE ANNUAL. It is a blatant contradiction that would be wiped-out anyway if my theories on Warlock's revival are used.

You might say it was possible that the second Warlock's Soul remained in the Soul Gem even after his true Soul was absorbed by the younger Warlock. In a way, it fits; but it also proves that the younger Warlock should have had the older Soul to tap for information concerning his future, so that his future could be changed and events would take place as I theorized. Either way there is a contradiction in the story and, like it or not, my theories are a legitimate way to erase the mistakes and to revive the series. Yes, Warlock lives!

* * * *

And if you think that's hairy, consider this: Suppose the Younger Soul Gem not only absorbed the older Warlock's Soul, but also drained the older Soul Gem! That would mean that besides having the Older Warlock's memories (which he could use to save Pip and Gamora) he would also have different dead versions of Pip and Gamora in the Soul Gem offering advice. Freaky stuff, I must admit.

One way or the other (either from the absorbed Gamora, or from his older version's memories of her that he had absorbed) Warlock would have the knowledge to justify his continued existence. Gamora had the knowledge to tell him that his purpose was to be a champion of life, as the Magus

was, and to battle Death. To give in to the inevitability of his death, as he contemplated in WARLOCK #11, page 11, was to let the Stars themselves die. Thanos was right when he said that the price of life is pain, and I refuse to believe that the idealistic Warlock would surrender his life once he had found this new justification for his existence. That doesn't mean that things would be easy, but Warlock's mark of doom would be gone, and he could start anew.

* * * *

Putting aside my theories on how to revive Warlock, there is another way that the character lives on today--in the form of Captain Marvel (or Marvell). Yes, believe it or not, both Marvel and Warlock are incarnations of the same man, Michael Moorcock's epic Champion Eternal. The parallels between the Soul Gem and Stormbringer have been brought up before and both are obvious incarnations of the Black Sword, but the similarities are far more profound than that.

Time for a brief re-cap, again. The Champion Eternal is a true epic character spanning well over twenty novels in a number of major incarnations. Erekose is the dominate name, being the one incarnation of the character that has a major knowledge of all of his lives (usually). Most incarnations, such as the well-known Elric of Melnibone, have no knowledge of their former lives and their doomed destinies. The Champion Eternal is just that; the immortal soul of a great champion, who is the mortal extension of the power above all powers, the Cosmic Balance. The two great Pantheons of gods, those of Law and Chaos, continually try to gain control over each other, against the Laws of the Balance. Because of his great power, both sides try to use the Champion Eternal but never realize that in their attempts

they are actually pawns of the Cosmic Balance themselves. This theory is only implied, and I'm sure Moorcockian scholars will argue the point, but there are plenty of indications that my interpretation is correct. Look at the civilization of Melnibone, which was based on Chaos. In the time of Elric, it was dying and the Lords of Chaos no longer had access to that earth. Law was obviously dominating. Elric used the lost powers of the Rulers of Melnibone to return the Chaos Lords. As the saga continues, Chaos gains control and Elric turns on them and fights with the Lords of Law. When the final battle comes, it is between near-equals, and the new age that comes to earth is a balanced one. These events, along with those in the third Prince Corum novel, KING OF SWORDS, convince me that my interpretation is correct.*

The parallels become more obvious. Thanos represents Death (Chaos) versus the Lords of Order and Chaos (Law). As in the classic Moorcockian sense, both are undesirable extremes. Thanos vs. the Magus is a perfect example of this in that are evil and corrupt, but represent opposite sides. The only contradiction in the whole Marvel-Thanos-Warlock saga is that Thanos is able to capture Kronos, Starlin's Cosmic Balance. But not before Kronos sets in motion the creation of Captain Marvel's Cosmic Awareness. It's even possible that the power Marvel received was an aspect of the Black Sword. Stranger things have happened.

The similarities go on and on. Thanos is obviously Arioch, Duke of Chaos, Knight of Swords. Both Rick Jones and Pip are incarnations of Jhary-a-Conel, the Eternal Companion to champions, as was Elric's friend Moonglum. And Gamora and Una are examples of the doomed, tragic lover of champions. It all comes together.

In theory, no two incarnations of the Champion Eternal can exist together at the same time, though the few special times that they did were high-points of Moorcock's saga. As Elric, Corum, and Erekose joined forces in the incident of The-three-who-are-one, the team-up of Warlock and

Marvel in the AVENGERS ANNUAL could be known as the incident of The-two-who-are-one. It makes sense to me.

Personally, I enjoyed Michael Moorcock's Champion Eternal saga. It was a far cut above the average sword and sorcery works on the market today. It was full of a number of powerful and interesting concepts and Jim Starlin's variations on them were interesting and entertaining. In truth, his own Captain Marvel-Warlock sagas were some of the best comics ever written. Many of his concepts were borrowed from Moorcock, but he added his own unique story-telling abilities, coupled them with his fine art to create modern masterpieces in graphic story-telling. My only comment is that he should study all of the implications of time-paradoxes.

*Those interested in the masterfully intertwined Champion Eternal saga should check out the following novels and series by Michael Moorcock. And make sure you read all of the individual series in chronological order.

ELRIC: Elric of Melnibone
The Sailor on the Seas of Fate
The Weird of the White Wolf
The Vanishing Tower
The Bane of the Black Sword
Stormbringer

HAWKMOON:
The Jewel in the Skull
The Mad God's Amulet
The Sword of the Dawn
The Runestaff
Count Brass
The Champion of Garathorm
The Quest for Tanelorn

PRINCE CORUM OF THE SCARLET ROBE:
The Knight of Swords
The Queen of Swords
The King of Swords

PRINCE CORUM OF THE SILVER HANT:
The Bull and the Spear
The Oak and the Ram
The Sword and the Stallion

EREKOSE:
The Eternal Champion
Phoenix in Obsidian (The Silver Warriors)

LORD SORD & SAUCEY SOREE

By Alan Hanley

Saucey Soree: What ho, my lord! How goes thee the winning of thy bread?

Lord Sord: Faith and fare thee well, my princeless Princess!

Saucey Soree: And, hark, what have we present? A reptilious dragon that, unforsooth, bespeak my eyeballs lies unslain!? Explain thee, haste, my hairiant champion for tradition doth seem sorely mislaid.

Lord Sord: Tradition! Amist forever fading toward yesteryear lands while yon tomorrow doth beck, call, yearn, tantalize and perhaps, on occasion petrify. But, to matter.

This beast, so dreaded your eyes behold, which man and animalkind do both in kindred spirits fear, was ever the objective to conquer-ation. But I, the noble and astute, Mighty Lord Sord, do proclaim and bring forth this day in this realm a new creed to call!

To wit: To kill is to conquer, thou hast heard it said, but I, living legend which I be, now bespeak and declare that TO TAME is to conquer and therewith and in lies the victory.

Behold, my love, not a dead beast to I bestow unto thy possession but a helpful PET! Eh? What say thee to that?

Saucey Soree: Wow! Words of wondrous weight, my lengthy liege. My heart doth pound with the echoes of their wisdom.

Lord Sord: Yes, and thinketh, do thou, what thine merchant father may fetch for the brute on the open market?

Saucey Scree: UG! Thou hast spoileth everything. Derviant head of Lunk!

Lord Sord: B-But Saucey, infant sweet...

Saucey Soree: Hmp!

Door: SLAM!

Lord Sord: Sigh...

Dragon: OoG...

NEVILLE ORDWAY

UFO CHECKLIST

The United Fanzine Organization (UFO) is a co-op of fanzine editors who mutually aid each other in the production and promotion of their fanzines. The members of the UFO trade zines with each other and receive free advertising through the UFO Checklist, which appears in each member-zine. The UFO requires its members to maintain a high standard of quality; when ordering from a UFO Checklist, you can be certain that these are among the best fan publications available.

The UFO encourages diversity in it ranks; its member-zines appeal to a wide variety of interests. All current UFO fanzines are available from the UFO Chairman, Jay Zilber (81 Webster Park, Columbus, OH 43214) or from their individual publishers. Back issues are available only from their respective publishers. All fanzines are postpaid.

Fan editors and publishers interested in joining the United Fanzine Organization should contact its current chairman, Jay Zilber.

* * *

BATMANIA 23 One of the oldest fanzines still being published since it was revived by Rich Morrissey, BATMANIA is dedicated to the fans who enjoy reading and collecting the adventures of Batman and Robin. This issue branches into related topics as well, featuring an exclusive discussion with Gardner Fox on his comics writing career for DC and other publishers. Other features include: Jay Zilber's regular UPDATE column, this time reviewing the tabloid edition of BATMAN VS. RAS AL GHUL; reviews of Mike Fleisher's Batman and Wonder Woman encyclopedias by Tom Fagan and Alan Turniansky; Martin Lock takes a look at Batman in BRAVE AND BOLD; "the Legend of Two-Face" by John D. Hemmings; plus a brief interview with TV's Joker, Cesar Romero. Usual features and letters round out the issue, superb graphics and artwork abound, by the top talents of fandom. 28 offset pages. $1.00 from the UFO Chairman, or from Rich Morrissey, 55 Claudette Circle, Framingham, MA 01701

ENDEAVOR 13 If you've ever wondered what future professional writers and artists do before they become pros, you'd do well to pick up Kurt Erichsen's ENDEAVOR. Each issue features a collection of fan fiction by some of the most talented up-and-coming writers around, and this issue is no exception. ENDY 13 features the fourth in a series of "Adventures of Eringodes Plostheropaba" tales of Atlantean fandom, this installment spotlighting the earliest test run of THE FAN MACHINE. Also this issue: "Find a Different Dream...or Die," a sadly familiar tale about a would-be comics artist by Frank Watson, Rich Bruning, and Sharon Van Sluys; and more top-notch fiction by Dale Nelson, David McDonnell, and Greg Swan. Regular features include "Reactions," ENDY's long and chatty letter column, and other short fillers. The entire issue is profusely illustrated by Kurt Erichsen, Cliff Kurowski, Dale Nelson, and others. Covers by George Erling and Tim Lynch. ENDEAVOR is also one of the Last Great Mimerzines, containing some of the best mimeography to be found in fandom or anywhere else. Offset covers, 76 pages, $1.35 from the UFO Chairman, or from Kurt Erichsen, 1580 W. Myrtle Ave., Coos Bay, OR 97420

ENTROPY COSMIX 3 & 4 Two fanzines for the price of one! EC 3 is a "Special Humor Issue," and contains a variety of satiric, witty, and generally amusing comic strips and cartoons: SYCAMORE SEASERPENT by Clay Fourier; THE DINOS by Paul Absi; and a parody of the popular Marvel series, MASTER OF KUNG GU, a McDonnell-Saito-Limacher collaboration. Filler strips and cartoons also. EC 4 features "Violet Woman," a cosmic tale of a paradoxed man and the catalyst which brings him to mental re-awakening. In experimental sonnet/graphic format, for open-minded individuals everywhere. Both issues of EC are offset, 8½x5½, 40 pages total. 75¢ for both zines from the UFO Chairman, or from Bill Mutschler, 500 Crestview Road, Wayne PA 19807

FANDOM FUNNIES 3 (THE BUYER'S GOD) FANDOM FUNNIES is a parody-zine which lampoons other well-known comics fanzines. This tabloid-size issue parodies a typical issue of THE BUYER'S GUIDE, with its regular features: "Lead Balloons," by Don and Maggie Married (Bill Sherman, Jay Zilber, and Roger Caldwell); "So What," by Murray Blastoff (Harry Broertjes); "Crucifer Comments," by Martin Grime (Mike Valerio and Tom Hegeman), and the rest of TBG's columnists. Plus, advertisements which must be seen to be believed (including the classic "Jack Kirby SCHOOL of Modern Comics WRITING"), and a revealing interview with Alan Right. Also: a new Ear-Fall-Off-Floyd Portfolio and an assortment of other regular FANDOM FUNNIES fea-

tures. Covers by Bill Sherman, Kurt Erichsen and interior graphics by Jim McPherson, Rich Bruning, Ron Harris, Al Williamson (swiped by Martin Grime), Ken Barr (swiped by Martin Grime), and Frank Robbins (swiped by Grime). THE BUYER'S GOD is easily the funniest zine of the year 1977. 28 pages, 11x17 offset on newsprint for $1.00 from Jay Zilber, 61 Webster Park, Columbus OH 43214

GLX SPTZL GLAAH! 1 Sheldon Mayer began his career in the late 1930s as the artist/writer of SCRIBBLY, BOY CARTOONIST. Eventually, he moved on to funny animals, and then wrote and drew 98 issues of SUGAR AND SPIKE. Artist...writer...editor...Shelly Mayer is one of the finest comics geniuses ever, easily on the same level as Carl Barks or John Stanley, and now there's a fanzine devoted to the artistry of Sheldon Mayer. GLX SPTZL GLAAH! 1 premieres with a never-before-published essay by author Ron Goulart on "Scribbly;" Mark Evanier discusses Mayer's personal approach to humor; Gary Brown "interviews" now-retired Patsy Mouse from Mayer's famed THREE MOUSKETEERS strip; and Rich Morrissey takes an in-depth look at one of S.M.'s more recent creations, The Black Orchid. Also included are examples of rare, unpublished Mayer artwork, and information on the Revive Sugar and Spike movement. If you're a Mayer fan, this is what you've been waiting for...and if you're not one yet, you will be long before you finish reading GLX. 28 offset pages, 8½x11, only 60¢ by mail from the UFO Chairman or from Ken Gale, 220 E. 85th St. #5-R, New York NY 10028

GRAPHEX 4 The all-star fourth issue of GRAPHEX opens with the conclusion of the Doug Moench/Don McGregor interview; as always, revealing new insights into the minds of two of the most controversial writers in comics today. Also featured this issue, "The Life and Times of WARLOCK," by Larry Twiss, a thought-provoking overview of Jim Starlin's highly-acclaimed series. Plus--"The Condor" stars in an 9-page Herzog-Iro-Mutschler-produced fan strip, and Jim Steranko is showcased in a series of previously unpublished pencil drawings and roughs. Interior art credits read like a "Who's Who" of top fan and pro talents; covers by Pete Iro and Rudy Nebres. GRAPHEX has been described as the "archetypical" UFO fanzine. 34 offset pages, 8½x11, $1.50 from the UFO Chairman or from Bill Mutschler, 500 Crestview Road, Wayne PA 19087 Check it out!

LUDICROUS SITUATIONS, LTD. 5 LSLtd. is a general-purpose humorzine full of comics, photo pieces, prose, parody, and snappy irreverence. This latest issue, in the new 24-page wraparound format, contains: "Mall," a Bill Sherman comic of death and shopping; "His New Post," by Dan LeSeure, concerning a hasbeen Republican politico's experiences on a Big City Newspaper; "Cancer Scars," a plausible piece of teevee exploitation centering around America's Favorite Disease (by Sherman); and the Overstock Book Catalog, with all the books you never wanted to read sold cheap (by Sherman, LeSeure, and Ken Mottet). Miscellaneous cheapshot "ads" and bits of ridiculous philosophy by the above, plus illustrations by George Erling, Hugh Mason, and Robert Sutherland round the issue out--along with a blatantly egocentric one-pager on "Unknown Talents of the LSLtd. Staff" (in the tradition of P.J. O'Rourke!) and the lyrics to "Stockbroker Blues" from THE TALKING-CREEPING-SOCIALISM-WELFARE-STATE BLUES SONGBOOK. LSLtd. is both bizarre and biting, a fun experience all around. Offset on newsprint, 8½x11, 24 wraparound pages for only 65¢ by mail from the UFO Chairman or from Bill Sherman, 608 E. Douglas #2, Bloomington IL 61701
PS: There is nothing in the issue about Larry Flynt.

RADION 6 The emphasis in this issue of RADION is on interviews, this time peering into the minds of Tom Batiuk ("Funky Winkerbean" creator) and book cover artist Michael Whelan, who discusses his background, his work, and getting screwed over by Marvel. Ron Goulart discusses his books, his many pseudonyms, WEIRD HEROES, sf, and future projects. Along with the interview is a checklist of his work, a scorecard of pseudonyms, and the first three episodes of STAR HAWKS, his new comic strip he created with Gil Kane. In other features, Doug Herring discusses "The Doom of THE ETERNALS" and editor Mason blatantly self-indulges in an editorial. Covers by William Neville/Sam de la Rosa, and Doug Herring. Other interior illoes by Tom Batiuk, William Black, Willie Blyberg, Alan Weiss, and others. All offset, 36 8½x11 pages, $1.00 from the UFO Chairman or from Tom Mason, 705 Draper Road, Blacksburg VA 24060

TETRAGRAMMATON FRAGMENTS! TF is the official newsletter of the UFO. This newsletter/apa was founded in 1970 and continues today in its fourth volume under Chairman Jay Zilber. TF is published monthly and on time, featuring the official business of the UFO, reviews of current UFO zines and an up-to-date Checklist, lots of behind-the-scenes fannish natter, personal gab, occasional feuds, and other fun goings-on between UFO members. 15-30 ditto pages, 50¢ or 4/$1.50 from Jay Zilber, 81 Webster Park, Columbus OH 43214

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ENDEAVOR 7 ($1.50), 8 (50¢), 9 ($1), 10 ($1.40), 11 ($1) and 12 (75¢) from Kurt Erichsen
THE COMICS JOURNAL #27, 29-36 ($1 each) from Gary Groth, PO Box 292 Riverdale MD 20840
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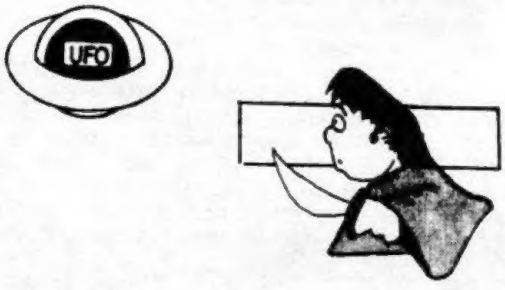

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